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Schirmer's Library of Musical Classics



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FRIEDRICH HERMANN

VIOLIN-SCHULE
(VIOLIN-SCHOOL)

TRANSLATED BY
DR. TH. BAKER

IN TWO VOLUMES

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EXPLANATION OF THE ABBREVIATIONS AND SIGNS

W. B. = Whole bow [to be played with the whole length of the bow] (*ganzer Bogen* [*mit der ganzen Länge des Bogens zu spielen*]).

H. B. = Half-bow (*halber Bogen*).

U. H. = Upper half of the bow (*obere Bogenhälfte*).

L. H. = Lower half of the bow (*untere Bogenhälfte*).

M. = In the middle of the bow (*in der Mitte des Bogens*).

Nut = At the nut of the bow (*am Frosch des Bogens*).

P. = At the point of the bow (*an der Spitze des Bogens*).

→ = Change from one part of the bow to another (*Übergang von einem Teile des Bogens zum andern*).

--- = Bow not lifted (*liegender Bogen*).

!!! = Short [broad detached strokes] (*breit abgestossene Striche*).

... = Very short [short detached strokes] (*kurz abgestossene Striche*).

⌞ = Bow to be lifted (*Aufheben des Bogens*).

⌋ = Down-bow (*Herunterstrich*).

⌈ = Up-bow (*Heraufstrich*).

+----+ = Shift the finger up
+----+ = Shift the finger down } to stop the next marked string (*ungleiches Aufsetzen der Finger auf verschiedenen Saiten*).

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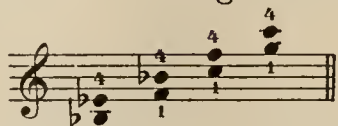
Übungen und Stücke für die zweite und für die dritte Lage, sowie für den Lagenwechsel in den drei Lagen.

Abkürzungen:

- I = erste Lage;
II = zweite Lage;
III = dritte Lage.

Zweite Lage.

Die Übungen in der zweiten Lage beginnen mit der Tonart *B-dur*, der leichtesten in dieser Lage, weil die Stellung des ersten und die des vierten Fingers auf allen vier Saiten eine parallele ist:



Um dem Anfänger den Übergang in die neue Lage zu erleichtern, ist die Tonart *A-dur* in der ersten Lage vorausgenommen; bei dem Eintritt der Tonart *B-dur* rückt der erste Finger und mit ihm die Hand einen halben Ton herauf und die Finger greifen dann die *B-dur*-Tonleiter genau in derselben Weise, wie vorher die in *A-dur*. In der zweiten Lage hat die Hand keinen Stützpunkt, zum Prüfen des hierdurch erschwerten Reinspielens sind die leeren Saiten mit kleinen Noten angegeben.

Second Part.

Division IV.

The Positions and the Change of Position.

Exercises, pieces and scales for the second and third positions, in which the positions are changed.

Abbreviations:

- I = first position;
II = second position;
III = third position.

Second Position.

The exercises in the second position begin with the key of *B-flat major*, which is the easiest in this position, because the position of the first and fourth fingers is the same on all four strings.

To make the change to the new position easier for the beginner, the scale of *A major* in the *first* position is taken beforehand; at the beginning of the key of *B-flat major*, the first finger and with it the hand moves up a half-tone, and this scale is then played in exactly the same way as that of *A major*. In the second position the hand has no support; to facilitate playing in tune, which is for this reason more difficult, the open strings are added in small notes.

91. Allegro.

5

92. Andante.

W.B. V II
dolce

$\frac{1}{4} = \frac{3}{8}$ Allegretto.

Nut

$\frac{3}{8} = \frac{1}{4}$ Tempo I.

Rondino.
93. Allegretto.

W.B.

The musical score is written for a single melodic line on a grand staff (treble clef). The key signature has one flat (B-flat), and the time signature is 4/4. The piece is marked 'Allegretto'. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and fingerings (numbers 1-4 and 0 for natural). There are several slurs and ties throughout the piece. A double bar line appears at the end of the eighth staff. The score is divided into two systems of five staves each.



Lagenwechsel zwischen der ersten und der zweiten Lage.

Bei jedem Wechsel der Lagen muss die Haltung der Violine unverändert bleiben; besonders zu beachten ist dies für den Übergang von einer höheren zu einer tieferen Lage.

Die Lagen dürfen nicht gewechselt werden, so lange dies nicht durch veränderten Fingersatz angezeigt ist.

Shifting between the First and Second Positions.

In shifting positions, the way of holding the violin must remain unchanged; this is especially to be observed when a high position is left for a lower one.

The positions are not to be changed until indicated by a change in the fingering.

94. Molto moderato.

U. H. II I 1sten F. zurückl. 1st finger back. II I

II I 2

II F. dicht anl. Fingers close tog. 0 3 0 3 4 0

I 3 II 2 4

U. H. I 2 II 3 I 2 II 3

I 3 II 2 I 2

0 4 0

Marcia.
95 Maestoso.

This musical score is for a piece titled "Marcia. 95 Maestoso." It is written for a single melodic line on a grand staff (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is 4/4. The tempo is marked "Maestoso" (slowly).

The score is divided into several systems, each containing two staves. The first system begins with a forte (*f*) dynamic. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are several triplets and slurs throughout. Fingering numbers (0, 1, 2, 3, 4) are indicated above many notes. Hand positions are marked with "I" and "II".

Midway through the score, there is a section marked "M." (Marcia) with a change in dynamics to *f*. This section includes a double bar line and a repeat sign. The music continues with similar rhythmic complexity and includes a section marked "Nut" (likely a nut or a specific musical instruction). The piece concludes with a "Fine" marking.

The final section of the score is marked "Trio." and begins with a *dolce* (sweetly) dynamic. This section is slower and features more sustained notes and slurs. It also includes fingering and hand position markings. The score ends with a repeat sign and a final cadence.

2.

II 4 3 I 4 0

II 4 3 2 4 4

0 2 1. 2.

I

Marcia D.C.

96. Maestoso.

96. Maestoso.

The musical score is written for a single melodic line on a grand staff (treble clef). The key signature is B-flat major (two flats). The time signature is 4/4. The tempo is marked 'Maestoso'. The score begins with a forte (f) dynamic. The first staff contains a triplet of eighth notes. The music is characterized by flowing eighth and sixteenth note patterns, often grouped with slurs. Fingerings are indicated by Roman numerals (I, II, III, IV, V) and numbers (1, 2, 3, 4). A key signature change to B-flat major occurs in the fifth measure of the first staff. The piece concludes with a final cadence in the tenth staff.

Dritte Lage.

Mit dem Hinaufrücken in die dritte Lage gewinnt die Hand einen Stützpunkt durch das Anlegen an den Rand der Violine. Diese Lage ist leichter zu erlernen als die vorhergehende; sie bietet bezüglich der Intonation weit mehr Sicherheit und bildet darum die Hauptverbindung zwischen der ersten und den höheren Lagen.

Third Position.

In moving up to the third position the hand gains a support by being rested against the edge of the violin. This position is easier to learn than the preceding one, and figures as the principal connection between the first position and the higher ones.

97. Allegro.

The musical score for Exercise 97, Allegro, is written for violin in 4/4 time. It begins in the key of D major (one sharp). The first staff includes a 'V' marking above the first measure and a 'III' marking above the third measure. The piece is characterized by frequent slurs and ties, indicating phrasing and breath-taking points. Fingerings (1-4) are indicated throughout the score. The key signature changes to two sharps (D major) in the sixth staff and remains there until the end. The piece concludes with a double bar line and a key signature change to one sharp (F#).



Rondoletto.

98. Comodo.

dolce

3 W. B.

ritard. *a tempo*

f

p *f* *p* *f*

dimin.

dolce W. B. 3

ritard. *a tempo*

f

p *f* *dolce*

f *p*

99. Allegretto grazioso.

W. B.

dolce

P.

H. B.

W. B.

U. H.

P.

W. B.

Nut

f

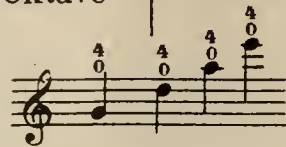
Lagenwechsel zwischen der ersten und
der dritten Lage.

Shifting between the First and
Third Positions.

100. Allegro appassionato.

The musical score for exercise 100, 'Allegro appassionato', is presented on ten staves. The key signature is one sharp (F#), and the time signature is 4/4. The piece starts with a forte (f) dynamic. The notation includes a variety of note values, including sixteenth and thirty-second notes, as well as rests. Fingering is indicated by numbers 1-4 and 0 (for natural or open string). Position shifts are marked with Roman numerals I, II, III, and V. The score includes many slurs, accents, and other performance markings. The piece concludes with a double bar line.

In den höheren Lagen bedient man sich, um das Übergehen auf andere Saiten und die hieraus entstehende Ungleichheit des Tons zu vermeiden, des Zurückreichens des ersten Fingers, so wie des Hinaufreichens (Abreichens) des vierten Fingers, ohne dass die Hand die Lage verlässt. In der dritten Lage wird der vierte Finger oft zum Abreichen des Flageolettons, welcher die Oktave der leeren Saite wiedergibt, gebraucht:



To avoid the inequality of tone arising from passing over to other strings in the high positions, stretch the first finger back and the fourth finger up, without the hand leaving the position. In the third position the fourth finger is often used for the flageolet or harmonic tone found in the octave of the open string:

Der vierte Finger wird bei den Flageolettönen ganz lose auf die Saiten gelegt.

For harmonics the fourth finger is laid very lightly on the strings.

101. Andantino.

Das Glissando (Gleiten oder Rutschen) der Finger.

Will man bei gebundenen (*legato*) Stellen von einer Lage in die andre gelangen, so ist hierzu das Gleiten der Finger nötig.

Dies in einer geschmackvollen Weise auszuführen, ersehe man aus folgendem Beispiel:

Um diese beiden Töne *glissando* mit einander zu verbinden, rückt der erste Finger bis zu *d* in die dritte Lage herauf und währenddem fällt der vierte Finger auf *g*, so dass die Wirkung annähernd folgende ist:

Das *d* bleibt unhörbar.

Bei dem *glissando* von oben nach unten ist das Verfahren umgekehrt:

Der obere Finger (*g*) rückt herunter und der untere Finger greift.

Beispiel für richtige Anwendung des *Glissando*:

Die unrichtige Anwendung desselben:

Das Gleiten der Finger kann als Ausdrucksmittel leicht übertrieben werden, besonders wenn ein und derselbe Finger zwei verschiedene Intervalle zu verbinden hat:

man hüte sich daher vor allzubreitem Hinauf- und Herabziehen der Finger.

The Glissando (gliding or sliding) of the fingers.

15

In legato passages, when shifting from one position to another, it is necessary to slide the fingers.

To do this in a tasteful manner, see following example:

In order to connect these two notes *glissando* with each other, the first finger glides up to *d* in the third position, and while it is so doing the fourth finger stops *g*, so that the effect is like this:

The *d* remains unheard.

For the *glissando* from above, the mode of procedure is reversed:

The finger above (*g*) glides down, and the lower finger stops.

Example for correct use of the *glissando*:

Incorrect use of the same:

NB. Das offene *a* kann entstehen durch zu hastiges Wechseln der Lage.
NB. The open *a* may be produced by too hastily changing position.

The *Glissando* may easily be overdone as a medium of expression, especially where the same finger has two tones to connect:

One must, therefore, avoid drawing the fingers up and down too slowly.

102. Andantino.

103. Adagio.

First system of musical notation for '103. Adagio.' in 4/4 time. The key signature has one sharp (F#). The first staff begins with a forte (*f*) dynamic. The notation includes various fingerings (1, 2, 3, 4) and a trill in the final measure.

Allegro.

Second system of musical notation for 'Allegro.' in 2/4 time. The tempo is marked 'Allegro.' and the mood is 'dolce'. The first staff begins with a 'dolce' marking. The notation includes various fingerings (1, 2, 3, 4) and a trill in the final measure. The second staff includes a 'U.H.' marking. The third staff includes a 'f' marking. The fourth staff includes a 'mf' marking. The fifth staff includes a 'p' marking. The sixth staff includes a 'tr' marking. The seventh staff includes a 'Nut' marking. The eighth staff includes a 'dimin.' marking. The ninth staff includes a 'f' marking. The tenth staff includes a 'Nut' marking. The eleventh staff includes a 'f' marking. The twelfth staff includes a 'f' marking. The thirteenth staff includes a 'f' marking. The fourteenth staff includes a 'f' marking. The fifteenth staff includes a 'f' marking. The sixteenth staff includes a 'f' marking. The seventeenth staff includes a 'f' marking. The eighteenth staff includes a 'f' marking. The nineteenth staff includes a 'f' marking. The twentieth staff includes a 'f' marking. The twenty-first staff includes a 'f' marking. The twenty-second staff includes a 'f' marking. The twenty-third staff includes a 'f' marking. The twenty-fourth staff includes a 'f' marking. The twenty-fifth staff includes a 'f' marking. The twenty-sixth staff includes a 'f' marking. The twenty-seventh staff includes a 'f' marking. The twenty-eighth staff includes a 'f' marking. The twenty-ninth staff includes a 'f' marking. The thirtieth staff includes a 'f' marking. The thirty-first staff includes a 'f' marking. The thirty-second staff includes a 'f' marking. The thirty-third staff includes a 'f' marking. The thirty-fourth staff includes a 'f' marking. The thirty-fifth staff includes a 'f' marking. The thirty-sixth staff includes a 'f' marking. The thirty-seventh staff includes a 'f' marking. The thirty-eighth staff includes a 'f' marking. The thirty-ninth staff includes a 'f' marking. The fortieth staff includes a 'f' marking. The forty-first staff includes a 'f' marking. The forty-second staff includes a 'f' marking. The forty-third staff includes a 'f' marking. The forty-fourth staff includes a 'f' marking. The forty-fifth staff includes a 'f' marking. The forty-sixth staff includes a 'f' marking. The forty-seventh staff includes a 'f' marking. The forty-eighth staff includes a 'f' marking. The forty-ninth staff includes a 'f' marking. The fiftieth staff includes a 'f' marking. The fifty-first staff includes a 'f' marking. The fifty-second staff includes a 'f' marking. The fifty-third staff includes a 'f' marking. The fifty-fourth staff includes a 'f' marking. The fifty-fifth staff includes a 'f' marking. The fifty-sixth staff includes a 'f' marking. The fifty-seventh staff includes a 'f' marking. The fifty-eighth staff includes a 'f' marking. The fifty-ninth staff includes a 'f' marking. The sixtieth staff includes a 'f' marking. The sixty-first staff includes a 'f' marking. The sixty-second staff includes a 'f' marking. The sixty-third staff includes a 'f' marking. The sixty-fourth staff includes a 'f' marking. The sixty-fifth staff includes a 'f' marking. The sixty-sixth staff includes a 'f' marking. The sixty-seventh staff includes a 'f' marking. The sixty-eighth staff includes a 'f' marking. The sixty-ninth staff includes a 'f' marking. The seventieth staff includes a 'f' marking. The seventy-first staff includes a 'f' marking. The seventy-second staff includes a 'f' marking. The seventy-third staff includes a 'f' marking. The seventy-fourth staff includes a 'f' marking. The seventy-fifth staff includes a 'f' marking. The seventy-sixth staff includes a 'f' marking. The seventy-seventh staff includes a 'f' marking. The seventy-eighth staff includes a 'f' marking. The seventy-ninth staff includes a 'f' marking. The eightieth staff includes a 'f' marking. The eighty-first staff includes a 'f' marking. The eighty-second staff includes a 'f' marking. The eighty-third staff includes a 'f' marking. The eighty-fourth staff includes a 'f' marking. The eighty-fifth staff includes a 'f' marking. The eighty-sixth staff includes a 'f' marking. The eighty-seventh staff includes a 'f' marking. The eighty-eighth staff includes a 'f' marking. The eighty-ninth staff includes a 'f' marking. The ninetieth staff includes a 'f' marking. The ninety-first staff includes a 'f' marking. The ninety-second staff includes a 'f' marking. The ninety-third staff includes a 'f' marking. The ninety-fourth staff includes a 'f' marking. The ninety-fifth staff includes a 'f' marking. The ninety-sixth staff includes a 'f' marking. The ninety-seventh staff includes a 'f' marking. The ninety-eighth staff includes a 'f' marking. The ninety-ninth staff includes a 'f' marking. The hundredth staff includes a 'f' marking.

Tonleitern in den drei Lagen.

Scales in the Three Positions.

104. Allegro.

104. Allegro.

The image displays a page of musical notation for a guitar piece, numbered 104 and marked 'Allegro.' The notation is arranged in ten staves, each featuring a key signature change and various fingering and technique markings. The key signatures progress from C major (no sharps or flats) to D major (two sharps), E major (three sharps), and F# major (four sharps). The notation includes a variety of note values, primarily eighth and sixteenth notes, often beamed together. Fingering is indicated by Roman numerals (I, II, III, IV) and Arabic numerals (1, 2, 3, 4). Specific techniques such as triplets (marked with a '3') and sixteenth-note runs (marked with a '4') are employed throughout the piece. The music is written in a single melodic line, typical of guitar notation, and concludes with a double bar line and repeat dots on the final staff.

This page of musical notation for guitar consists of 12 staves. The music is written in a single melodic line with various fingerings and slurs. The key signature changes from D major (two sharps) to D minor (two flats) across the staves. The notation includes various fingerings (I, II, III, IV), slurs, and dynamic markings. The music is organized into measures, with some measures containing multiple notes and slurs. The notation is clear and legible, with a focus on technical details like fingerings and slurs.

Abteilung V.

Übungen und Stücke in der 4ten, 5ten, 6ten und 7ten Lage, so wie für den Lagenwechsel in den höchsten Lagen.

Division V.

Exercises and pieces in the 4th, 5th, 6th, and 7th positions, and for shifting in the highest positions.

Vierte Lage.

Fourth Position.

105.

The musical score for exercise 105 is divided into two main sections. The first section, labeled 'III' and 'IV', spans the first six staves. It begins with a treble clef and a key signature of one flat (B-flat). The first staff contains a series of eighth notes and quarter notes, with a '2' below the first note. The second staff continues the melody with various accidentals and fingerings. The third staff features a series of eighth notes with a '2' below the first note. The fourth staff contains a series of eighth notes with a '3' below the first note. The fifth staff features a series of eighth notes with a '4' below the first note. The sixth staff contains a series of eighth notes with a '2' below the first note. The second section, labeled 'III', spans the last six staves. It begins with a treble clef and a key signature of one flat. The seventh staff contains a series of eighth notes with a '2' below the first note. The eighth staff continues the melody with various accidentals and fingerings. The ninth staff features a series of eighth notes with a '3' below the first note. The tenth staff contains a series of eighth notes with a '4' below the first note. The eleventh staff features a series of eighth notes with a '2' below the first note. The twelfth staff contains a series of eighth notes with a '3' below the first note. The score concludes with a double bar line and a final note.

Übungen in der vierten Lage,
mit Lagenwechsel.

Exercises in the Fourth Position,
with Change of Position.

Romance.
106. Andantino.

dolce

Un poco più agitato

ritard.

Tempo I.

dolce

più tranquillo

p

Scherzo.
107. Allegro.

f

NB. Bei Oktavengängen bleiben der erste und der vierte Finger auf den Saiten und rücken gleichzeitig.

NB. In octave-passages the first and fourth fingers do not quit the strings, and move simultaneously.

Alla Telesca.
Moderato

This musical score is for a piece titled 'Alla Telesca. Moderato' by Giuliani. It is written for a single melodic line on a grand staff (treble and bass clefs). The key signature has one sharp (F#), and the time signature is 3/8. The piece begins with a 'dolce' marking. The notation includes various musical elements: eighth and sixteenth notes, beamed sixteenth notes, slurs, and fingerings (1-4). There are several dynamic markings: 'dolce' at the beginning, 'f' (forte) in measures 10, 12, 14, 16, 18, 20, 22, 24, 26, 28, 30, 32, 34, 36, 38, 40, 42, 44, 46, 48, 50, 52, 54, 56, 58, 60, 62, 64, 66, 68, 70, 72, 74, 76, 78, 80, 82, 84, 86, 88, 90, 92, 94, 96, 98, 100, 102, 104, 106, 108, 110, 112, 114, 116, 118, 120, 122, 124, 126, 128, 130, 132, 134, 136, 138, 140, 142, 144, 146, 148, 150, 152, 154, 156, 158, 160, 162, 164, 166, 168, 170, 172, 174, 176, 178, 180, 182, 184, 186, 188, 190, 192, 194, 196, 198, 200, 202, 204, 206, 208, 210, 212, 214, 216, 218, 220, 222, 224, 226, 228, 230, 232, 234, 236, 238, 240, 242, 244, 246, 248, 250, 252, 254, 256, 258, 260, 262, 264, 266, 268, 270, 272, 274, 276, 278, 280, 282, 284, 286, 288, 290, 292, 294, 296, 298, 300, 302, 304, 306, 308, 310, 312, 314, 316, 318, 320, 322, 324, 326, 328, 330, 332, 334, 336, 338, 340, 342, 344, 346, 348, 350, 352, 354, 356, 358, 360, 362, 364, 366, 368, 370, 372, 374, 376, 378, 380, 382, 384, 386, 388, 390, 392, 394, 396, 398, 400, 402, 404, 406, 408, 410, 412, 414, 416, 418, 420, 422, 424, 426, 428, 430, 432, 434, 436, 438, 440, 442, 444, 446, 448, 450, 452, 454, 456, 458, 460, 462, 464, 466, 468, 470, 472, 474, 476, 478, 480, 482, 484, 486, 488, 490, 492, 494, 496, 498, 500, 502, 504, 506, 508, 510, 512, 514, 516, 518, 520, 522, 524, 526, 528, 530, 532, 534, 536, 538, 540, 542, 544, 546, 548, 550, 552, 554, 556, 558, 560, 562, 564, 566, 568, 570, 572, 574, 576, 578, 580, 582, 584, 586, 588, 590, 592, 594, 596, 598, 600, 602, 604, 606, 608, 610, 612, 614, 616, 618, 620, 622, 624, 626, 628, 630, 632, 634, 636, 638, 640, 642, 644, 646, 648, 650, 652, 654, 656, 658, 660, 662, 664, 666, 668, 670, 672, 674, 676, 678, 680, 682, 684, 686, 688, 690, 692, 694, 696, 698, 700, 702, 704, 706, 708, 710, 712, 714, 716, 718, 720, 722, 724, 726, 728, 730, 732, 734, 736, 738, 740, 742, 744, 746, 748, 750, 752, 754, 756, 758, 760, 762, 764, 766, 768, 770, 772, 774, 776, 778, 780, 782, 784, 786, 788, 790, 792, 794, 796, 798, 800, 802, 804, 806, 808, 810, 812, 814, 816, 818, 820, 822, 824, 826, 828, 830, 832, 834, 836, 838, 840, 842, 844, 846, 848, 850, 852, 854, 856, 858, 860, 862, 864, 866, 868, 870, 872, 874, 876, 878, 880, 882, 884, 886, 888, 890, 892, 894, 896, 898, 900, 902, 904, 906, 908, 910, 912, 914, 916, 918, 920, 922, 924, 926, 928, 930, 932, 934, 936, 938, 940, 942, 944, 946, 948, 950, 952, 954, 956, 958, 960, 962, 964, 966, 968, 970, 972, 974, 976, 978, 980, 982, 984, 986, 988, 990, 992, 994, 996, 998, 1000. The piece concludes with a final cadence. The score is presented on ten staves, with the first staff containing the title and tempo markings. The notation is clear and professional, typical of a published musical score. The piece is in a moderate tempo and features a variety of musical textures and dynamics, including a 'dimin.' (diminuendo) section. The key signature of one sharp (F#) and the 3/8 time signature are consistent throughout the piece. The overall structure of the piece is well-balanced, with a clear beginning, middle, and end. The notation is easy to read and follows standard musical conventions. The piece is a good example of a single-melody instrumental work in the classical style.

Musical score for five staves. The notation includes various fingerings (1, 2, 3, 4) and positions (I, IV). The first staff has a 4th finger fingering. The second staff has a 4th finger fingering. The third staff has a 4th finger fingering. The fourth staff has a 4th finger fingering. The fifth staff has a 4th finger fingering. The score ends with a double bar line.

109. Fünfte Lage.

Fifth Position.

Musical score for five staves, labeled 109. The notation includes various fingerings (1, 2, 3, 4) and positions (I, IV, V). The first staff has a 4th finger fingering. The second staff has a 4th finger fingering. The third staff has a 4th finger fingering. The fourth staff has a 4th finger fingering. The fifth staff has a 4th finger fingering. The score ends with a double bar line.

110. Adagio.

2da Corda - - - - - 3za Corda -

dolce

S.

2da Corda - - - - - 4ta Corda -

f

dim.

cresc.

2da Corda - - - - - 3za Corda -

dolce

f

dim.

2da Corda - - - - - 4ta Corda -

p dol

Pastorale.

111. Allegretto grazioso.

dolce

V

V

V

Musical score for guitar, featuring 12 staves of music. The key signature is G major (one sharp). The notation includes various fingerings (e.g., 1, 2, 3, 4, 0), dynamics (e.g., *p*, *f*, *pp*, *mf*), and performance instructions (e.g., *cresc.*, *dim.*, *poco rit.*, *a tempo*, *dolce*, *ritard.*).

Specific markings include:

- 3^{za} Corda* (3rd String)
- 4^{ta} Corda* (4th String)
- 2^{da} C.* (2nd Chord)
- V* (Vibrato)

The score concludes with a double bar line and a final chord.

(Zu beachten, dass der 3te Finger bei den Ganzton-Trillern hoch genug schlägt.)

Marcia. (Take care that the 3rd finger trills high enough in the whole-note trills.)

112. Allegro moderato.

The musical score is written for a single melodic line in 4/4 time. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Allegro moderato'. The score is characterized by frequent trills, many of which are slurred over multiple notes. Dynamic markings include *f* (forte), *p* (piano), *sf* (sforzando), *dolce* (sweet), and *sempre f* (always forte). There are also markings for *cresc.* (crescendo) and *P.* (piano). The piece concludes with a final cadence. The notation includes various fingerings (1, 2, 3, 4) and trill symbols (*tr.*).

113. Allegro appassionato.

Musical score for "113. Allegro appassionato." in G major, 4/4 time. The score consists of 14 staves. The first staff begins with a *ff* dynamic and a "W.B." (Wiederholung) marking. The second staff starts with a *p* dynamic and a "P." (Pizzicato) marking. The third staff includes a *cresc. poco a poco* instruction. The fourth staff features a *f* dynamic and a "Nut" (Nutten) marking. The fifth staff is marked *sempre f*. The sixth staff includes a *mf* dynamic. The seventh staff has a *cresc.* marking. The eighth staff begins with a *f* dynamic. The ninth staff includes a "Nut" marking. The tenth staff has a *f* dynamic. The eleventh staff includes a *f* dynamic. The twelfth staff includes a *f* dynamic. The thirteenth staff includes a *f* dynamic. The fourteenth staff includes a *f* dynamic. The score is characterized by complex rhythmic patterns, including triplets, sixteenth notes, and various fingerings and bowings indicated by numbers and slurs.

Musical score for guitar, featuring ten staves of music. The notation includes various guitar-specific symbols such as fret numbers (0, 4, 3, 2, 1), fingerings (1, 2, 3, 4), and articulation marks (accents, slurs). Dynamics range from *pp* (pianissimo) to *ff* (fortissimo). Performance instructions include *poco a poco cresc.* and *M.*. The piece concludes with a double bar line.

114. Allegro.

(a) W. B. I III V III I III V III

(b) II I III I III V I II V₁

(c)

1. stehen lassen.
1st finger not to quit the string.

(d)

(e)

(f)

(g)

Detailed description of the musical score: The page contains five exercises labeled (d) through (g), all in the key of D major (indicated by two sharps). Exercise (d) consists of six staves. The first staff has a treble clef and a key signature of two sharps. It contains a sequence of eighth and sixteenth notes with fret numbers 1, 1, 1, 0, 1, 1. Above the staff, the letter 'I' is written. The second staff continues the sequence with fret numbers 1, 0, 1, 1, 1, 0, 1. Above the staff, the letter 'I' is written. The third staff continues with fret numbers 1, 1, 1, 1, 1, 1, 1. The fourth staff continues with fret numbers 1, 0, 2, 3, 4, 3, 2, 1, 1. Above the staff, the letter 'IV' is written. The fifth staff continues with fret numbers 1, 1, 1, 0, 2, 1, 1, 1, 3. Above the staff, the letter 'IV' is written. The sixth staff continues with fret numbers 1, 1, 1, 1, 1, 1, 1. Exercise (e) consists of two staves. The first staff has a treble clef and a key signature of two sharps. It contains a sequence of eighth and sixteenth notes with fret numbers 1, 0, 1, 0, 1, 1, 1, 1. The second staff continues with fret numbers 4, 4, 4, 4, 4, 4, 4, 4, 3, 2, 1, 1. Above the staff, the letter 'S.' is written. Exercise (f) consists of two staves. The first staff has a treble clef and a key signature of two sharps. It contains a sequence of eighth and sixteenth notes with fret numbers 2, 2, 2, 2, 1, 1, 1, 1, 4, 4, 4, 4. Above the staff, the letter 'I' is written. The second staff continues with fret numbers 3, 3, 3, 2, 4, 4, 4, 4, 2. Above the staff, the letter '2.' is written. Exercise (g) consists of two staves. The first staff has a treble clef and a key signature of two sharps. It contains a sequence of eighth and sixteenth notes with fret numbers 2, 2, 2, 2, 1, 1, 1, 1, 4, 3, 4, 4. Above the staff, the letter 'I' is written. The second staff continues with fret numbers 3, 3, 3, 2, 1, 1, 1, 1, 2. Above the staff, the letter '2.' is written.

(h)

(i)

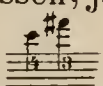
(k)

(l)

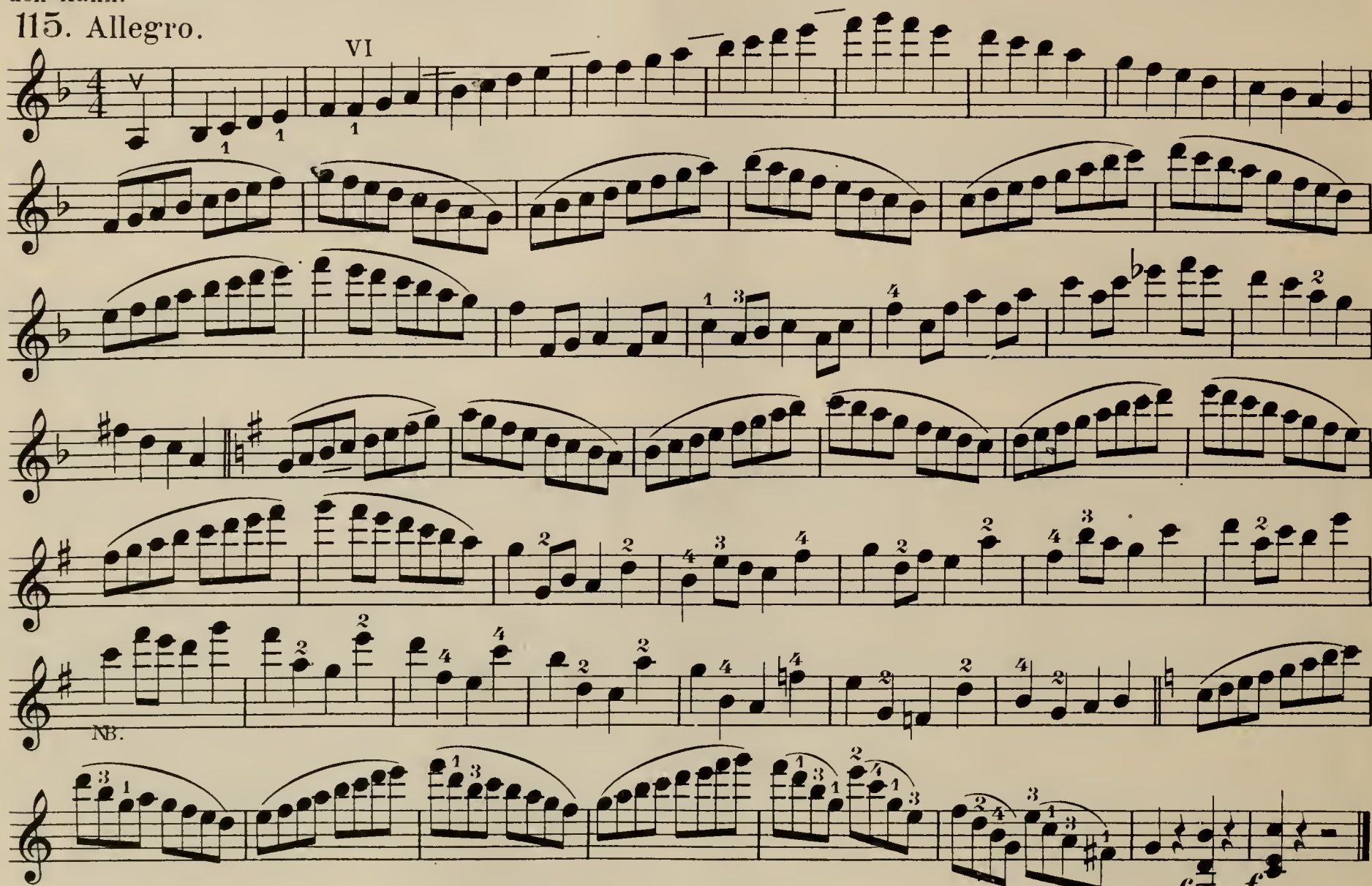
(m)

(n)

The musical notation is arranged in six systems, each consisting of two staves. The systems are labeled (h) through (n). The notation includes various fingerings (1-4), slurs, and dynamic markings (I, V, III). The key signature is B-flat major (two flats). The notation is written in a style typical of guitar sheet music, with a focus on fingerings and slurs.

In dieser Lage wird der Raum zwischen den Intervallen fühlbar enger als bei den vorhergehenden Lagen; bei den halben Tönen ist es daher notwendig, die Finger möglichst zusammenzupressen, ja bei Stellen wie bei NB. der folgenden Übung:  den einen Finger wegzunehmen, bevor der andre aufgesetzt werden kann.

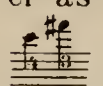
115. Allegro.



Fantasia.

116. Adagio.



In this position the space between the intervals grows perceptibly smaller than in the preceding positions; it is therefore necessary to place the fingers as close together as possible at the half-tones, and at places like N.B.  to take one finger away, before the other can stop its note.

to take one finger away, before the other can stop its note.

Nut T V T
 VI₁
 poco rit. a tempo
 III V₂
 f cresc.
 dol. 4^{ta} Corda - 4
 f VI V
 cresc. III
 3^{za} Corda -
 f dimin.
 p dol.
 con fuoco
 sf sf
 f
 sempre f
 dimin.

*un poco più lento*4^{ta} Corda -*più tranquillo*

p *espressivo* *poco rit.* *Tempo 1.* *cresc.* *sf* *ff* *dimin.* *Adagio.* *pp*

flargamente

117. Allegro.

attacca

118. Adagio.

attacca

Rondo.
Allegretto.

dolce e grazioso

poco rit.

a tempo

p

cresc. - - - f

cresc. f

grazioso

poco

rit. a tempo

4ta Corda - -

f risoluto

poco rit.

a tempo

1 4 0 3 2 1 3 V 4 4

1 1 1 3 4 0 4 3 2

rit. *a tempo* *-lento* *p*

2 2 -1 0 0 0 0 0 2

p dolce VII

tr 4 0 2 0 2 0 1 1 1

rit. *a tempo* III 1 1

4^{ta} Corda V 2 2 2 4 0 4 2

f

4 1 4 0 1

2 1 4 0 2 0 2 0 1 0 2 0 1 0 2 0 3 0 4

VII 2 3 4

1 4 4 1 III 1 0

1^{sten} Finger stehen lassen.
1st finger not to be raised.

dimin. *p*

cresc. 8 1 2 3 4 3 3 7 7 7 7

f

Zu beachten, dass bei dem Übergehen in die höchsten Lagen, der Daumen soviel nachrückt, als zur vollständig freien Bewegung der Finger erforderlich ist.

Take notice, that in shifting to the highest positions the thumb moves around as much as is necessary to allow perfectly free movement of the fingers.

119. Allegro.

The musical score consists of 12 staves, each representing a different fingering or position for the piece. The notation includes various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1, 2, 3, 4, and 5 above the notes. Dynamics like *8*, *4*, *0*, *V*, and *VII* are used throughout the score. The staves are arranged in a vertical column, and the music is written in a single system across all staves.

This page of musical notation for guitar consists of 12 staves. The music is written in treble clef with a key signature of one sharp (F#) and one flat (Bb). The time signature is 4/4. The notation includes various musical symbols such as treble clefs, key signatures, time signatures, and complex rhythmic patterns. Fingerings are indicated by numbers 1-4, and dynamics like accents (v) and slurs are used. Roman numerals VII and V are present, likely indicating chord positions. The page number 39 is in the top right corner.

The musical score is written for guitar, featuring 12 staves of music. Each staff begins with a treble clef and a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and fingerings (indicated by numbers 1-4). The piece is characterized by a continuous, flowing melody with many slurs and ties, suggesting a single melodic line. The tempo is marked 'Allegro'. The page number '40' is in the top left corner, and the title '120. Allegro.' is below it. The bottom left corner contains the number '16440'.

Allegro.

The musical score consists of ten staves of music. The first staff begins with the tempo marking 'Allegro.' and a treble clef. The key signature is one flat (B-flat). The music is characterized by dense, beamed passages, often with four or six notes beamed together. Fingering numbers (1, 2, 3, 4) are frequently placed above the notes. Roman numerals (I, II, III, IV, V) are used to indicate specific fingerings or positions, particularly in the later staves. The notation includes various accidentals (sharps, flats, naturals) and rests. The piece concludes with a double bar line at the end of the tenth staff.

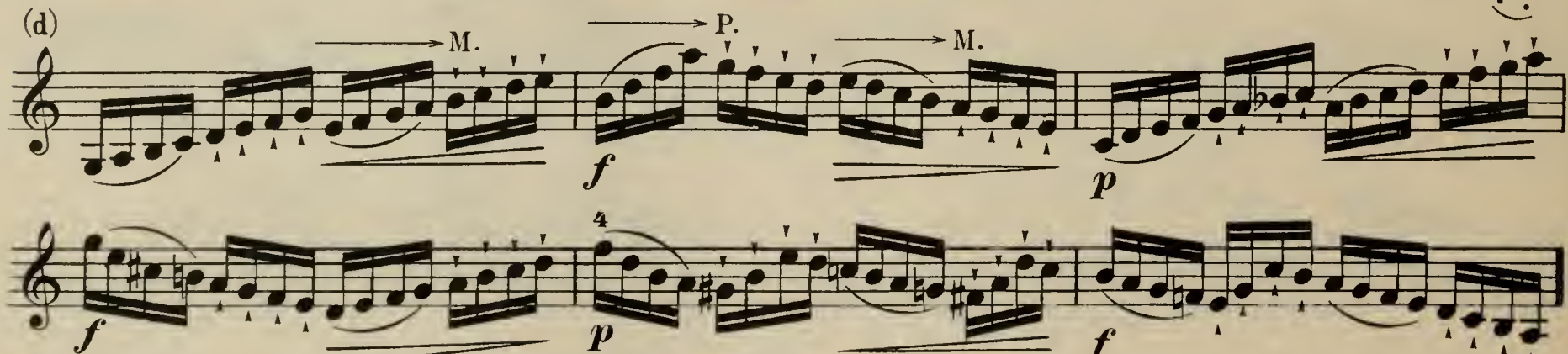
Übungen für die Gesamt-Technik.
Stricharten.

(Alle Stricharten sind in gleicher Tonstärke und genau in dem begonnenen Zeitmass zu spielen.)

Exercises for Technic in General.
Bowings.

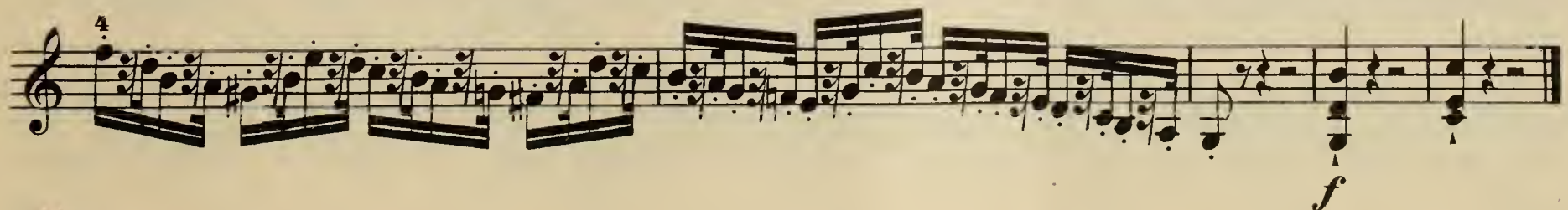
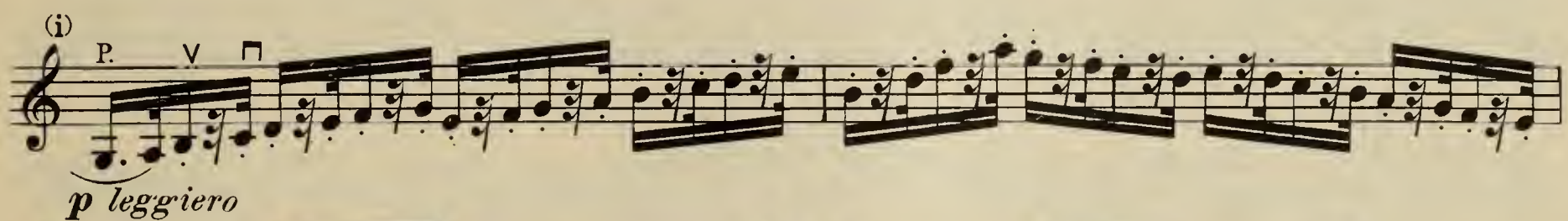
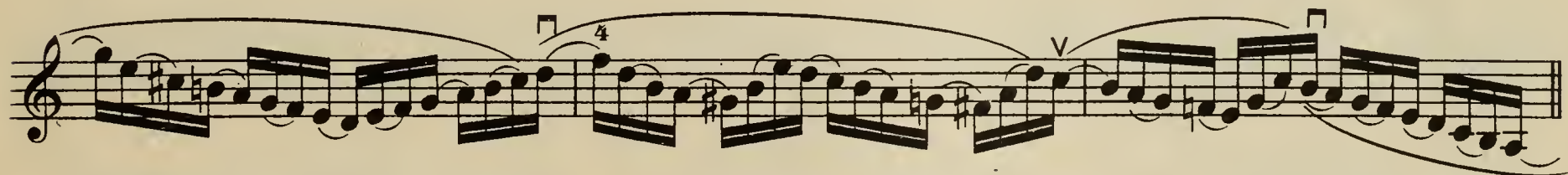
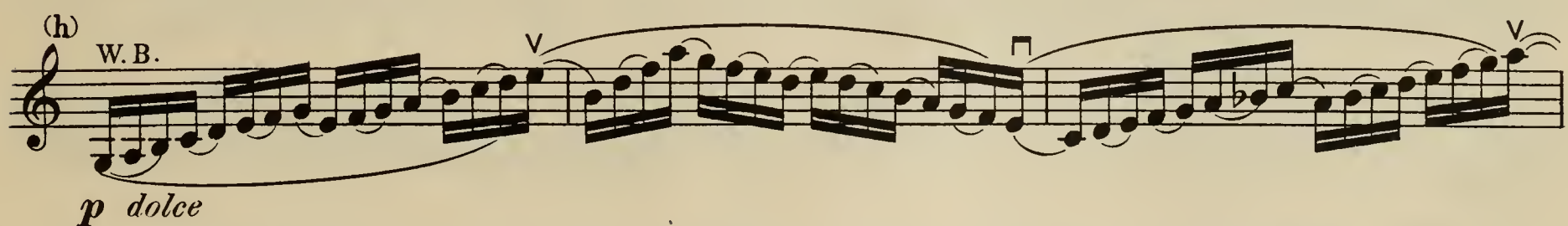
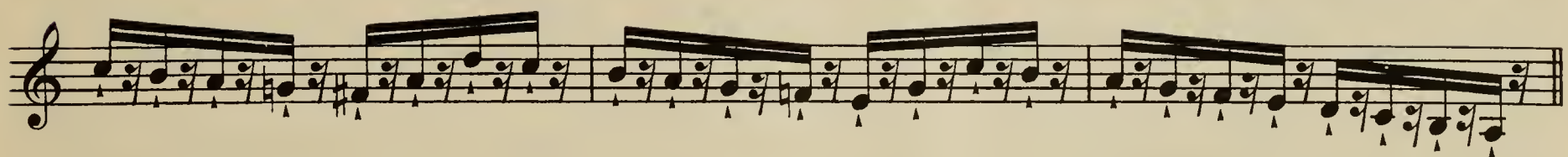
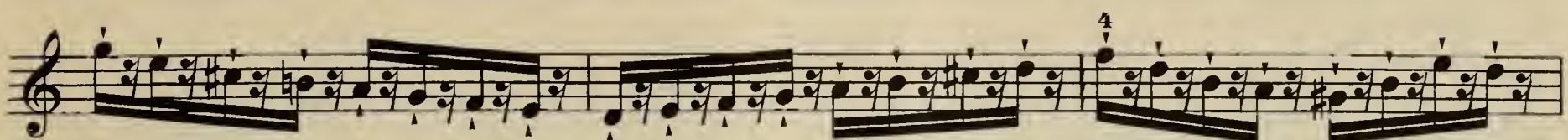
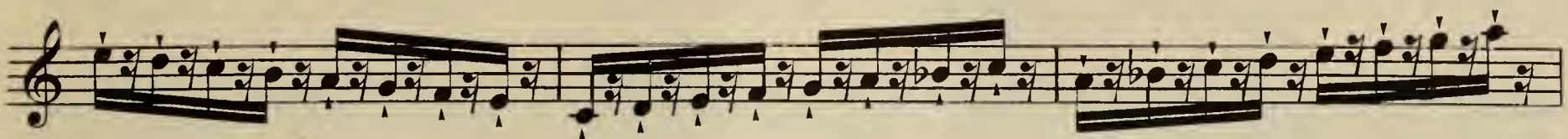
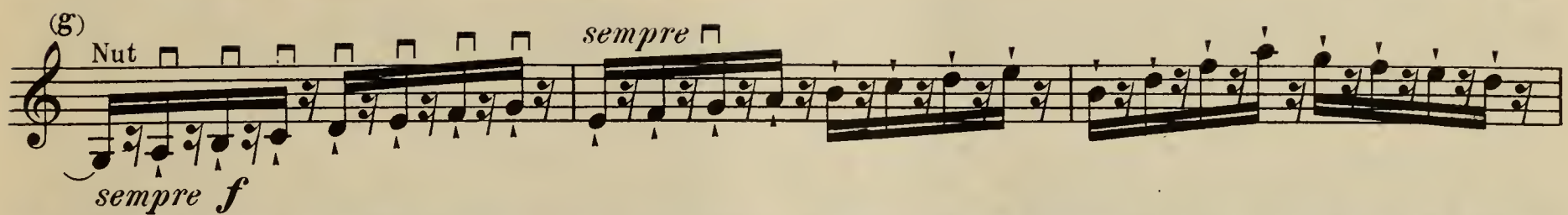
(The different bowings are to be played with equal strength of tone, and in exactly the same tempo as they are begun in.)

(a) Allegro vivace.



Moderato. Bogen aufheben.
Raise the bow.





122. Presto.

U. H.

f

p

cresc.

p e leggiero

f

sempre p

cresc.

f

W. B.

U. H.

f

f

p

fp

cresc.

f

f

p

U. H.

f

fp

cresc.

16440



(In der Mitte des Bogens, *nicht springend*, mit ruhigem Oberarm und leicht geführten Handgelenk und in so schnellem Zeitmass zu spielen, als es die erlangte Fertigkeit gestattet.)

(To be played in the middle of the bow, *not springing*, with limber wrist and quiet upper arm, and as quickly as the technic will allow.)

123. Presto.

p

M.

cresc. - - - f

mf

dimin. - - -

P.

pp

cresc. - - -

f

ff

124. Moderato.

U.H.

f

dim. *p*

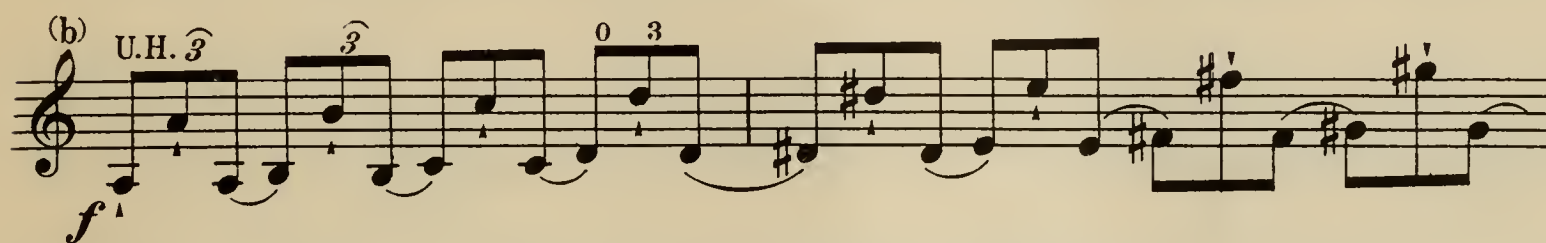
f

Übung für Oktaven.

Octave-exercise.

125. Allegro vivace.

(a)

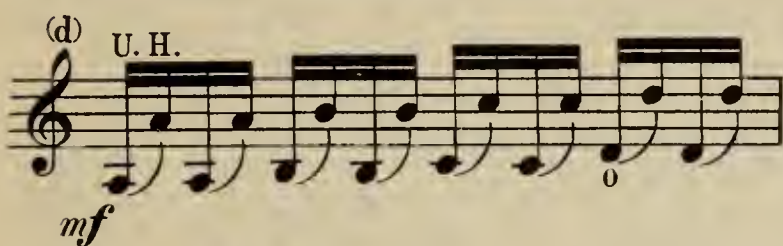


weiter wie oben.
further as above.

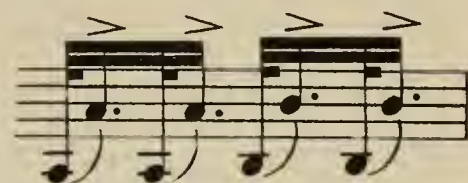


Gleichheit in der Tonstärke und im Rhythmus,
besonders die dritte Note der Triole betref-
fend, ist zu beachten.

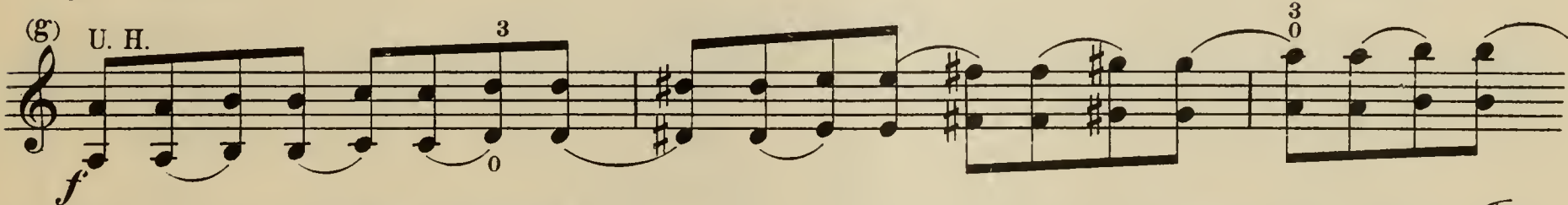
Equality in strength of tone and in rhythm, es-
pecially as regards the third note of the triole,
is to be observed.



Mit leicht geführtem Handgelenk
und zu vermeiden:
With light, limber wrist; and avoid:



Untere und obere Oktave gleich-
mässig kräftig, nicht:
Lower and upper note equally
strong, not:



126. Moderato.

This musical score is for Exercise 126, titled 'Moderato'. It consists of 12 staves of music, each containing a series of double-stop exercises. The exercises are written in a single melodic line, with the second voice implied by the double stops. The key signature and time signature change across the staves, starting with a key signature of one sharp (F#) and a 4/4 time signature, and ending with a key signature of two flats (Bb) and a 4/4 time signature. The exercises are marked with various fingering numbers (1, 2, 3, 4, 0) and are often grouped by slurs. The notation includes eighth and sixteenth notes, as well as rests, to indicate the timing of the double stops.

The musical score consists of 14 staves, each containing a series of notes and rests. The notation is complex, with many notes beamed together in groups. Above the notes, there are many numbers indicating fingerings: 1, 2, 3, 4, and 0. Some staves have a 'S' marking, possibly indicating a section or a specific technique. The music is organized into measures by vertical bar lines. The overall style is that of a classical or romantic era musical score.

Übung für verminderte Septimen - Akkorde. | Exercise in Diminished Seventh-chords.
128. Agitato.

The musical score is written for a single melodic line on a treble clef staff in B-flat major (two flats). The key signature is B-flat major, and the time signature is 6/4. The piece is marked 'Agitato' and '128'. The score consists of 12 staves of music, featuring a variety of diminished seventh chords and complex fingering patterns. The dynamics range from *f* (forte) to *p* (piano), with crescendos and decrescendos. The tempo is marked 'Presto' at the end. The score includes several technical markings: '3^{za} e 4^{ta} Corda' and '2^{da} e 3^{za} Corda' for the first six staves, and '3^{za} Corda' for the seventh staff. The final staff is marked 'Nut' (Nicht) and 'sempre *f*'. The piece concludes with a final chord and a double bar line.

Staff 1: *f* (forte). Diminished seventh chords with various fingering patterns (1, 2, 3, 4).

Staff 2: *f* (forte). Diminished seventh chords with various fingering patterns (1, 2, 3, 4).

Staff 3: *p* (piano). Diminished seventh chords with various fingering patterns (1, 2, 3, 4). Markings: *cresc.*, *f*.

Staff 4: *fz* (forzando). Diminished seventh chords with various fingering patterns (1, 2, 3, 4). Markings: *dim.*, *p dolce*.

Staff 5: *mf* (mezzo-forte). Diminished seventh chords with various fingering patterns (1, 2, 3, 4). Markings: *3^{za} e 4^{ta} Corda*, *2^{da} e 3^{za} Corda*.

Staff 6: *fz* (forzando). Diminished seventh chords with various fingering patterns (1, 2, 3, 4). Markings: *3^{za} Corda*.

Staff 7: *p* (piano). Diminished seventh chords with various fingering patterns (1, 2, 3, 4). Markings: *dim.*, *p*.

Staff 8: *p* (piano). Diminished seventh chords with various fingering patterns (1, 2, 3, 4). Markings: *cresc.*.

Staff 9: *f* (forte). Diminished seventh chords with various fingering patterns (1, 2, 3, 4). Markings: *p cresc.*.

Staff 10: *f* (forte). Diminished seventh chords with various fingering patterns (1, 2, 3, 4). Markings: *Presto*, *Nut*, *sempre f*.



Übung für den Triller.

Gleiche Schlagkraft aller Finger ist anzustreben, folglich auf den 3ten und 4ten Finger die meiste Sorgfalt (am Besten durch Einzel - Übungen) zu verwenden, auch ist bei Doppeltrillern auf gleichmässig kräftiges Herunterschlagen der Finger zu halten.

Trill-exercise.

It is necessary to trill with each finger with equal strength, consequently most care is to be bestowed on the 3rd and 4th fingers (by practising singly); also take care that the fingers trill evenly and strongly in double trills.

129. Grave.

16440

Allegro. $\overset{\text{Nut}}{\text{T}} = \text{Bogen aufheben.}$
 Raise the bow.

Nut

f ma grazioso

U. H. 3

p

cresc.

f

L. H.

fz

fz

fz

fz

fz

p

cresc.

Nut

f

ff

W. B.

2

L. H.

fz *fz* *fz* *fz* *fz* *fz*

fz *fz* *fz* *p* *P.*

cresc.

f

1. 2.

ff

Übungen für Stricharten mit springendem
und mit werfendem Bogen.

Bei möglichst leichter Führung des Handgelenks
suche man den Bogen in springende Bewegung zu
bringen.

Exercises for the Springing Bow
and Thrown Stroke.

With the wrist held as limber as possible, try to
make the bow spring on the string.

130. Moderato.

(a) springend.
M. springing.

p

Allegro.

Den Bogen zwischen Mitte und Spitze leicht geworfen.
Throw the bow lightly between middle and point.

Throw the bow lightly between middle and point.

(b)

(c)

4

Più moderato

Molto moderato

Più moderato.

weiter wie oben.
further as above.

Molto moderato.

weiter wie oben.
further as above.

Più moderato.

weiter wie oben.
further as above.

Molto moderato.

weiter wie oben.
further as above.

Moderato.

Am Frosch, fest geworfen.
At the nut, thrown firmly.

Am Frosch, fest geworfen.
(f) At the nut, thrown firmly.

1. In der Mitte, weniger fest geworfen.
In the middle, not so firmly thrown.

2. leicht geworfen
thrown lightly

Nut

Die gebräuchlichsten natürlichen
(durch lockeres Auflegen eines Fingers entstehenden)
Flageolettöne.

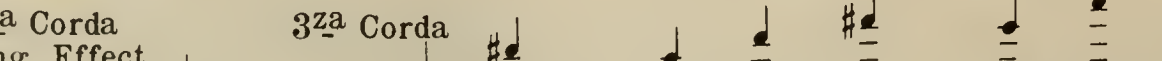
Ausser den Flageoletttönen welche bis hierher angewendet wurden, seien noch folgende der gebräuchlichsten natürlichen erwähnt:

The Most Useful Natural Harmonics
(played with the finger laid lightly on the string)

Besides the harmonics which have until now been made use of here, the following of the most useful natural harmonics are mentioned:

4^{ta} Corda 3^{za} Corda

Wirkung. Effect.



2^{da} Corda 1^{ma} Corda

Schreibart für Flageolettöne. Notation of harmonics.

Nächst diesen werden Flageoletttöne in folgender Zusammensetzung am Meisten angewandt:

After these, harmonics in the following combination are most used:

Wirkung.
Effect.



4^{ta} Corda - - - - -

3^{za} Corda - -

u. S. W. etc.

Der erste Finger ist fest, und der vierte Finger locker aufzulegen.
The first finger is placed firmly, and the fourth finger lightly, on the string.

131. Andante.

p dolce *pp* *dolce* *pp* *mf* *pp* *f* *dim.* *p dolce* *pp* *ritard.*

3za C. - - - - -

3za C. - - - - -

Übungen für Arpeggien.

Exercise for Arpeggios.

132. Moderato.

(a) L.H. *f* *dolce*

1. 2.

(b) M. *f* weiter nach der vorstehenden Akkordfolge.
proceed like the above series of chords.

(c) M. *f* u.s.w. etc.

(d) M. 3 *p* u.s.w. etc.

(e) M. 3 *p*

(f) W. B. 3 *f*

(g) Nut *dolce*

(h) springend. springing. M. 3

(i) Nut *f* werfend. thrown.

(k) Allegro. *p* springend. springing.

133.
Moderato.

(a) *f*

(b) M. *p* weiter nach der bei (a) stehenden Akkordfolge.
further like the series of chords at (a).

(c) W. B. 3 *f*

(d) W. B. 3

(e) W. B. *f*

(f) W. B. *pp* cantabile

(g) M. *f* geworfen. thrown.

(h) M. *p* springend. springing.

134. Allegro moderato.

The musical score is written for a single melodic line in G major (two sharps: F# and C#) and 6/8 time. It begins with a forte (*f*) dynamic. The first system (staves 1-6) contains various eighth and sixteenth note patterns, often beamed together. Fingerings (1-4) are indicated throughout. A trill is marked with a 'V' and a '3'. The second system (staves 7-12) continues the melodic development, featuring more complex rhythmic figures and slurs. A trill is also present in the second system. The piece concludes with a final chord marked *f*⁴. The score includes several first and second endings, indicated by bracketed numbers 1 and 2.

135. Moderato.

The musical score is written for violin and piano. It consists of 12 staves. The first staff is for the violin, starting with a *p* (piano) dynamic and a *f* (forte) dynamic. The second staff is for the piano, starting with a *P.* (piano) dynamic. The score includes various staccato exercises, including eighth and sixteenth notes, triplets, and slurs. There are also markings for bow length: $\frac{1}{3}$ Bogenlänge. and $\frac{1}{3}$ of length of bow. The score is divided into sections by the words "Nut", "W.B.", and "P.". The final section ends with the word "attacca".

$\frac{1}{3}$ Bogenlänge.
 $\frac{1}{3}$ of length of bow.

Nut W.B. P.

$\frac{1}{3}$ Bogenlänge.
 $\frac{1}{3}$ of length of bow.

P.

8
 7
 3
 attacca

136. Allegro moderato.

136. Allegro moderato.

The musical score is written for guitar and consists of twelve staves. It begins with the tempo marking "Allegro moderato." and the word "grazioso". The key signature has two sharps (F# and C#), and the time signature is 3/4. The notation includes various musical elements such as eighth and sixteenth notes, slurs, ties, and dynamic markings like "p" (piano) and "f" (forte). There are also performance instructions like "Nutm" (nutting) and fingering numbers (0-4). The piece concludes with a final double bar line.

Zur Tonbildung.

Ton ziehen heisst der technische Ausdruck für die Ton-
erzeugung auf der Violine. Der Ton, welcher bezüglich
seiner Glätte und Fülle den künstlerischen Forderun-
gen vollständig entsprechen soll, kann nur durch Zie-
hen über die Saiten, niemals aber durch Drücken auf
dieselben erreicht werden. Letzteres ist die Folge ei-
nes ungenügend vorgebildeten rechten Arms und hier-
aus entsteht ein rauher, unedler Ton. Ist durch korrekte
Bogenführung und durch Strichübungen aller Art der
Arm von Steifheit befreit und das Handgelenk locker
geworden, dann erst ist Aussicht vorhanden, dass der
Lehrer auf die Glätte und Grösse des Tons mit Erfolg
einwirken kann.

Mit den folgenden Übungen ist die Gewinnung eines kräftigen aber edel klingenden Tonansatzes beabsichtigt. Das *Forte* der Töne, welche die Tonleitern bilden und die sich deutlich von den sie umspielenden Figuren abheben sollen, ist als ein *forte cantabile* aufzufassen.

For the Development of Tone.

To draw out tone is the technical expression for the production of tone on the violin. The tone, which as regards evenness and fullness should completely satisfy artistic demands, can be produced only by drawing the bow over the strings, never by pressing on them. This last comes from the right arm being insufficiently prepared and produces a harsh, rough tone. When the arm is freed from stiffness through correct drawing of the bow, and through bow-exercises of all kinds, and the wrist limber, then, and then only, is there a prospect that the teacher can influence the evenness and power of the tone.

In the following exercises the acquisition of a strong, but pure and resonant tone is aimed at. The *forte* of the notes which form the scales, and which are to be distinctly distinguished from the surrounding notes, is to be understood as a *forte cantabile*.

137. Moderato.

[illegible]

138. Andante con moto.

Musical score for piece 138, *Andante con moto*. The score is written in G major (one sharp) and 9/8 time. It consists of ten staves of music. The notation includes various musical techniques such as slurs, ties, and dynamic markings. Fingerings are indicated by numbers 0-4 above notes. The piece concludes with a *ritard.* marking.

Dynamics and markings include:

- p* (piano)
- f* (forte)
- f* \rightarrow *p* (decrescendo)
- f* \rightarrow *pp* (decrescendo)
- pp* (pianissimo)
- ritard.* (ritardando)

139. Moderato.

$\frac{1}{3}$ B. $\frac{2}{3}$ B. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{6}{4}$ $\frac{7}{4}$ $\frac{8}{4}$ $\frac{9}{4}$ $\frac{10}{4}$ $\frac{11}{4}$ $\frac{12}{4}$ $\frac{13}{4}$ $\frac{14}{4}$ $\frac{15}{4}$ $\frac{16}{4}$

p *sempre p*

IV $\frac{4}{4}$ I $\frac{4}{4}$ $\frac{5}{4}$ $\frac{6}{4}$ $\frac{7}{4}$ $\frac{8}{4}$ $\frac{9}{4}$ $\frac{10}{4}$ $\frac{11}{4}$ $\frac{12}{4}$ $\frac{13}{4}$ $\frac{14}{4}$ $\frac{15}{4}$ $\frac{16}{4}$

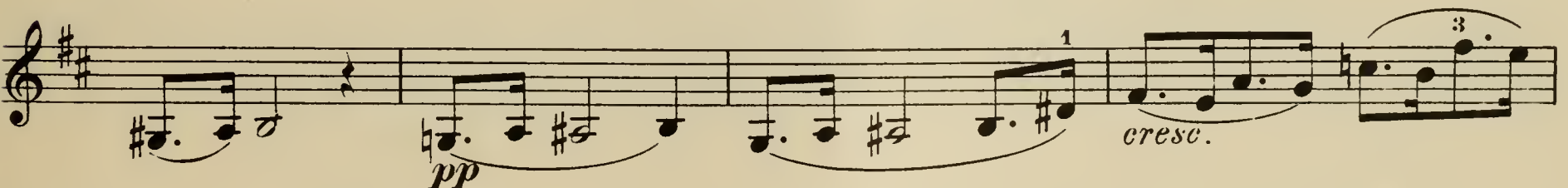
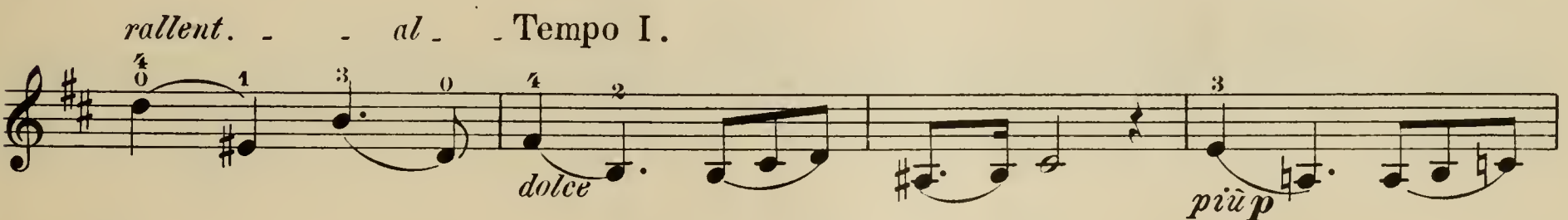
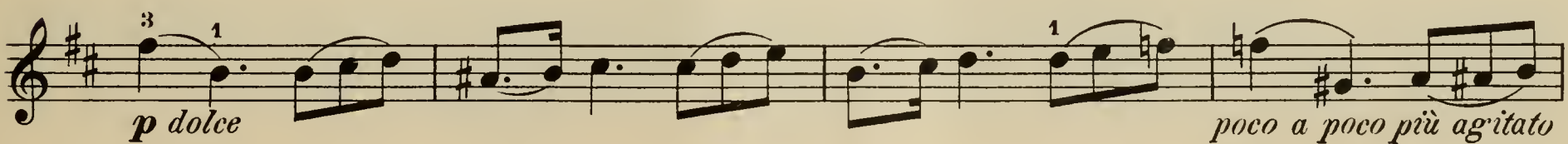
$\frac{1}{2}$ B. $\frac{1}{2}$ B. $\frac{2}{3}$ B. $\frac{1}{3}$ B.

VI $\frac{4}{4}$ V $\frac{4}{4}$ III $\frac{4}{4}$

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16



140. Adagio.



Allegro comodo.

grazioso

sf

cresc.

f

p

f

cresc.

f

p

f

pp

f

dim.

p

poco rit.

a tempo

sf *cresc.* *p*

sf *p dolce*

p *dimin.* 4^{ta} Corda

Tempo I. Adagio.

f *p dolce* *cresc.*

poco a poco più agitato *f*

dim. e rall. *al* *Tempo I.* *p*

4^{ta} Corda

pp *pizz.*

141. Allegro molto agitato.

The musical score is written for a single melodic line in 2/2 time. It begins with a treble clef and a key signature of two flats (B-flat and E-flat). The tempo is marked "Allegro molto agitato". The score is divided into ten staves, each containing complex rhythmic figures, including triplets, sextuplets, and sixteenth-note runs. Dynamic markings are used throughout to indicate volume changes: *p* (piano), *sf* (sforzando), *cresc.* (crescendo), *f* (forte), *ff* (fortissimo), and *dimin.* (diminuendo). The piece concludes with a final *p* marking.

Musical score for a piano piece, featuring ten staves of music. The key signature is G-flat major (two flats). The notation includes various dynamics, articulations, and fingerings.

Dynamics and markings include:

- f* (forte)
- p* (piano)
- molto cresc.* (molto crescendo)
- ff largamente* (fortissimo largamente)
- sf* (sforzando)
- mf* (mezzo-forte)
- dimin.* (diminuendo)
- più p* (più piano)
- sempre dimin.* (sempre diminuendo)
- pp* (pianissimo)

The score concludes with a double bar line and a repeat sign.

142. Adagio.

[illegible]

fz *p* *sempre p e legato*
p
cresc. *f* *dimin.*
p e sempre *dim. sin al* *pp* *f*
mf
f *fz* *fz* *fz* *fz*
f *p*
sempre p e scherzando
p *fz* *p*
cresc. *f* *ff* *fz* *fz*

Musical notation on ten staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is characterized by rapid sixteenth-note passages, often with slurs and fingerings (e.g., 0, 4, 0, 4, 0). Dynamics include *fz* (forzando), *p* (piano), *cresc.* (crescendo), *f* (forte), *dimin.* (diminuendo), *pp* (pianissimo), *mf* (mezzo-forte), and *ff* (fortissimo). Articulations like accents (>) and staccato (stacc.) are used. The notation includes various ornaments and techniques such as *Nut* (trill) and *V* (trill). The piece concludes with a final cadence.

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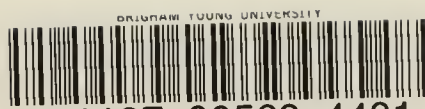
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